DOCUMENT RESUME

ED 417 426 CS 216 266

AUTHOR Johannessen, Larry R.
TITLE Helping Prospective Teachers Create Active Learning Environments That Encourage Diverse Perspectives.
PUB DATE 1998-03-20
NOTE 28p.; Paper presented at the National Council of Teachers of English Spring Conference (Albuquerque, NM, March 19-21, 1998).
PUB TYPE Reports - Descriptive (141) -- Speeches/Meeting Papers (150)
EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Class Activities; *English Teachers; Higher Education; Metaphors; Methods Courses; Preservice Teachers; *Reflective Teaching; Secondary Education; Student Attitudes; *Teacher Education
IDENTIFIERS *Learning Environments

ABSTRACT

Classroom strategies and techniques can help novice teachers break with traditional ways of thinking about teaching English and begin the process of becoming reflective practitioners who see teaching as a complex activity that requires creative solutions to teaching problems. Research on pre- and inservice teachers on their metaphors for teaching indicate that teacher educators need to help pre- and inservice teachers change their metaphors for teaching and develop strategies that will enable them to enact their new metaphors for teaching. A language arts methods course instructor uses an "opinionnaire" activity that is designed to get prospective English teachers thinking critically about their own metaphors for teaching. Another activity involves having the students write a short paper on how they would teach the first day of class given a particular roster of students. Essays are discussed in class to bring out things they missed in their essays. A third activity illustrates a way to hold students' interest and involves a questionnaire of 10 to 20 items that focus on a single major character in literature but put that character in new situations. After working through the activity, the students create their own "what if?" activities. Learning these different strategies seems to help preservice teachers begin to break away from traditional views of instruction and develop new metaphors. (Contains 34 references. Appendixes contain a teaching and learning in English opinionnaire, a parent-child relationships questionnaire and associated writing assignments, a description of the "how would you teach this class?" activity, and two "what if?" questionnaires.) (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 417 426

HELPING PROSPECTIVE TEACHERS CREATE ACTIVE LEARNING ENVIRONMENTS THAT ENCOURAGE DIVERSE PERSPECTIVES

Larry R. Johannessen
Associate Professor of Education

Education Division
Benedictine University
5700 College Road
Lisle, Illinois 60532

Telephone: (630) 829-6286
Fax: (630) 829-6231
e-mail: ljohannessen@ben.edu

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
✓ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
L. Johannessen
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

Mailing Address:
1253 Reading Court
Wheaton, Illinois 60187

CS 216 266

for

National Council of Teachers of English Spring Conference
Changing the Metaphor: Classrooms that Support Diversity of Thought
Session F.6: 10:00AM--11:15AM

March 20, 1998

BEST COPY AVAILABLE

HELPING PROSPECTIVE TEACHERS CREATE ACTIVE LEARNING ENVIRONMENTS THAT ENCOURAGE DIVERSE PERSPECTIVES

INTRODUCTION

Good morning. Research tells us that expert teachers have elaborate systems of knowledge for understanding problems in teaching. For example, when a novice teacher is faced with students' wrong answers on a tests, all the wrong answers may seem about the same--wrong. The novice may have trouble connecting other facts or ideas with the students' wrong answers. But for an expert teacher, wrong answers are part of a rich system of knowledge that could include how to recognize several types of wrong answers, the misunderstanding or lack of information behind each kind of mistake, the best way to reteach and correct the misunderstanding, materials and activities that have worked in the past, and several ways to test whether the reteaching was successful (Floden & Klinzing, 1990; Leinhardt, 1988). Peterson and Comeau (1989) argue that it is the quality of teachers' professional knowledge and their ability to be aware of their own thinking that make them expert. And, Lee Shulman (1987) has identified seven areas of professional knowledge that expert teachers know and allows them to be successful.

The question is, how should we go about preparing prospective English teachers to become successful problem solvers? Because researchers have identified a number of effective teaching techniques, some educators argue that all teachers should learn these practices and be tested on them to earn or to keep their teaching certificates. Other educators, such as Donald Schon (1983, 1987), believe that the mark of an expert teacher is not just the ability to apply teaching techniques, but the artistry of being reflective, or thoughtful and inventive. If Schon is right, then one way to help prospective English teachers become reflective practitioners is to focus instruction on how to plan instruction, solve problems, create instruction, and make decisions, as well as on the specific techniques teachers might use in the classroom. Teaching in this view is a complicated,

demanding activity that requires creative thinking and a commitment to lifelong learning (Borko, 1989; Peterson & Comeaux, 1989).

Many educators agree that teachers must be both technically competent and inventive. As Hillocks (1995) argues, reflective English teachers must be able to use a range of strategies, and they must also be able to invent new strategies, or what he calls "gateway activities." They must have some simple routines that work for managing and teaching classes, but they must also be willing and able to break from the routine when the situation calls for change (Woolfolk, 1997).

The strategies and techniques I am going to show you here today are examples of key methods I have used to help novice teachers break with traditional ways of thinking about teaching English and begin the process of becoming reflective practitioners who see teaching as a complex activity that requires creative solutions to teaching problems.

CHANGING THE METAPHOR: TWO VIEWS OF TEACHING

THREE DIFFERENT METAPHORS

In a recent study, I examined student teachers--three who taught in traditional teacher-centered ways, and three who had a student-centered constructivist approach (Johannessen, 1997).

For the three teachers with constructivist approaches, each articulated metaphors that they used to conceptualize their teaching. This first metaphor, which you have in your handout explains how this teacher sees what is involved in teaching writing,and how he sees the teaching of English.

> 1. I'm thinking of writing in sort of smaller units of it. For example, instead of just descriptive writing think about describing a shell. It is the same thing. ... Descriptive writing in a microcosm is like describing a shell. It is different than writing a paragraph and the microcosm of that in say a traditional setting is learning how to write a topic sentence first. It is not a miniature of the whole task. Learning how to shrink a big task into something that is concrete and something that covers almost all the angles or facets of the big task was an enlightening thing for me.... I guess it defines ... the teaching of English.... Good writing is more than mastering

BEST COPY AVAILABLE

> a form or the elements of form. That is what is really exciting about teaching writing.

Notice how he contrasts his view of teaching writing with a traditional approach. He recognizes that his views are in opposition to more traditional views and he sees how his views differ.

The next next metaphor is interesting because it highlights the idea of creating a classroom environment that encourages diverse perspectives.

> 2. The students would be involved in a very heated but friendly intense debate over some issue about human nature that is brought up through some of the literature that we have read. I am basically doing nothing, except directing. I mean, I have done a lot to create the situation, but once I let it go, it is all them.

From the English teacher as an orchestra director to something quite different. This next one focuses on how this teacher sees teaching literature, and by extension it represents how she views teaching:

> 3. [It's as if students] are learning how to knit. You can't start with a sweater because it is too complex, and you become frustrated and you just give up. so, short stories are like little mittens. You start with the mittens and work up to the sweaters, the novels and plays. And there is nothing wrong with mittens. They keep you warm and each one is a finished product and they can be knitted in about two days.

As you can see this metaphor shares an important similarity with the first metaphor I shared with you. Both teachers see teaching and learning as concerned with taking concepts and breaking it down into something smaller so that students will be able to better understand new knowledge. They suggest that you teach inductively giving students small parts that they will be able to handle which will help them put the pieces to gether to understand the whole.

SOME TRADITIONAL VIEWS/METAPHORS

Two of the three traditional teachers did not express any metaphors for conceptualizing their views of teaching. Two of the three teachers explained their views as in the following example.

> So, mainly what I am trying to do with poetry is every time I introduce something to them [such as imagery], I want to give them a few good examples that reinforces what I have said, so that they understand that it is not just an abstract term way out here that makes no connection to what they are working on. So, whenever I like introduce something like personification is an inanimate or non-human object that is given human attributes or characteristics. That is something that they are still trying to get clear.

A metaphor that describes this kind of teaching is **"passing the torch."** In the Olympics, a torch bearer who has been carrying the torch, which symbolizes the olympics, for a period of time passes the torch on to a new torch bearer. The old passing the knowledge of the past on to the younger generation. The teacher stands in front of the class and passes knowledge to the young through lecture and recitation because knowledge is like the torch--it is out here, something you can hold and touch, but it cannot become a part of you.

One of the three teachers expressed the following metaphor:

> I realized that teaching was a lot like coaching in a sense. I love coaching because I love teaching the kids how to do things, you know, instruct them and help them along. ...I really enjoyed working with the kids and I realized that it was similar to coaching in the sense that you are just helping the kids develop their skills.

What is interesting about this metaphor is that even though she expressed this metaphor of teaching as coaching, she was not able to put it into practice in designing instruction and never realized that her teaching strategies were usually dishormonious with her metaphor. This is a problem that White and Smith (1994) warn us about in their *English Education* article on this issue. We need to be careful when working with pre- and in-service teachers to help them change their metaphors for teaching. We need to do more that just help them see what they would like their classrooms to like like; we also need to help them develop strategies that will enable them to enact their new metaphors for teaching.

Supporting Teachers to Operate in New Ways guided by New Metaphors: Opinionnaire Activities:

I. INTRODUCTION

The process of supporting preservice English teachers to operate in new ways and help guide them toward developing new metaphors for teaching begins the first day of my English methods course. In fact, I start class with what I call an opinionnaire introductory activty that is designed to get prospective English teachers thinking critically about their own metaphors for teaching and help them to begin to break away from their traditional views of teaching.

II. THE ACTIVITY

Here is how you do the activity and how it accomplishes some important goals. First, the twenty-four statements on the opinionnaire (see Appendix) represent a variety of viewpoints on teaching and learning English. I have tried to represent various philosophies--everything from E.D. Hirsch to teaching traditional school grammar. Some of the statements are actual paraphrases of statements made by some of my students over the years.

I have students fill it out, and then I simply compile the results on the board. This gives me a quick summary of where the major areas of disagreements are. Then, I lead a class discussion that focuses on having them explain why they marked the statements the way they did. In the course of the class discussion, there is usually quite a variety of viewpoints expressed, and students are sometimes surprised that some of the peers hold the views that they do. As you might guess, grammar is sometimes a point of contention, and teaching literature particularly in terms of traditional and nontradition views of the cannon. As students discuss their viewpoints, I encourage them to elaborate and explain their views and to refute the views of other students. Since the statements on the opinionnaire require students to take a stand and because there are no right or wrong answers, a lively discussion invariably ensues. Students become activity involved in thinking and discussing. At the conclusion of the discussion, I list the ideas we have discussed and

inform them that they should keep these viewpoints in mind as we read and discuss materials in the course.

Often, I ask them to write about one or more of the statements from the opinionnaire, focusing on their own metaphors of what being a teacher is like, what being a student is like, what the classroom is like, what teaching writing is like, and what teaching literature is like.

This activity encourages diverse perspectives, and as a result, from the first day of class, students are experiencing the kind of classroom environment that I hope will become part of their evolving view of teaching. In addition, this kind of activity helps prepare students for what they will be learning in the course.

Later in the course, when we are working on teaching literature, I require students to create their own opinionnaire activity for a work or works of literature as a prereading/writing activity. If you will look at the next two pages of your handout (See Appendix), you will see one created by one of my graduate students and some writing assignments that are designed to be used with the opinionnaire. This is one of the best I have ever gotten and it is so good that it was published in *NOTES Plus*. If you look at this activity, I'll show you how she went about creating this activity and how it helped her to create an active learning environment that encouraged diverse perspectives.

III. HOW TO CREATE AN OPINIONNAIRE

The opinionnaire is based on a simple idea. Students have opinions about various subjects, and it uses those opinions to create interest in a course, subject, or work of literature and helps with problems students will encounter in trying to interpret a work or works. A successful opinionnaire typically contains ten to twenty or so statements, depending upon the length and difficulty of the literature, the focus of instruction, and the age and ability level of students. The statements are keyed to specific interpretive problems and ask students to make a response of agreement or disagreement (or true or false) for

each statement. A teacher needs to understand two important factors prior to designing an effective opinionnaire: the concepts in the literature, and the concerns and experiences of the students. With these two things in mind, the teacher then designs controversial statements that will spark a lively discussion related to the problems students will encounter in the literature. In addition, it is important that the planned discussion will enable students to practice orally the skills they will use in interpreting and writing about literature.

IV. USING THE OPINIONNAIRE IN THE CLASSROOM

When Nancy taught the short stories, "The Fuller Brush Man" by Gloria D. Miklowitz and "The Rocket Man" by Ray Bradbury, during her student teaching experience, she used this opinionnaire. As she notes in her article, "Question #1 usually creates great debate. I expand on the question by asking students what kind of relationship they hope to have with their children, and whether they want their children to feel free to discuss their problems with them" (Scannell, 9). Notice her concern with creating a classroom environment in which students are actively engaged in discussion issues that they will be reading about in stories.

She goes on to say that question "Number 6 involves a coping strategy for dealing with pain, a strategy that many students use in their daily lives. Again, no one is pressured to reveal secrets; this should be a voluntary discussion. In an open classroom, conducive to freedom in discussion, students gain a great deal from the insight of their fellow classmates on this subject" (Scannell, 9). Again, notice her concern with creating an environment that will foster diverse perspectives and notice that she believes that this is important for learning.

Statement #6 is keyed to understanding the first story she assigns, "The Fuller Brush Man." The story is about a teenage boy, Donald, who cannot face the fact that his mother is very ill. Donald resents his mother for not being the same woman he fondly recalls from his childhood. The boy works after school every day as a Fuller brush

BEST COPY AVAILABLE

salsman and uses work as an excuse to avoid visiting his sick mother. Donald eventually confronts his pain, but the reader is left to interpret the outcome of his confrontation.

After students read the story, notice how she builds on what she did in the prereading/writing activity. She notes in her article that she leads a class discussion that focuses on "topics discussed in the opinionnaire, such as Donald's relationship with his mother, his way of dealing with the pain, and his obsession with work." She notes that her students "identified with Donald's inability to confront his problems. One student said that before reading the story, she thought the best way to deal with pain was to ignore it. But, she said, 'Im changing my answer on that one! You have to face your problems or they never get better.' The story requires students to evaluate their answers [from the discussion of the statements on the opinionnaire] from the previous day" (Scannell, 9).

She concludes this part of her article by writing, "I then ask students how Miklowitz (the author) would respond to the opinionnaire statements. As we discuss how they think the author would respond, students uncover the underlying message in the story and relate the inerpretation to their own lives" (Scannell, 9). Not only does she want students to come to a sophisticated understanding of the story, she also wants them to be able to connect that knowledge to their own lives.

The seven writing assignments (the next page of the Appendix) also illustrate the extent to which this student teacher came to value active learning environments that encourage diverse perspectives. Look for example at assignment #1. This assignment is designed to connect to how she ended her discussion of the stories. That is, there is debate in the class about how the authors would respond to the items on the opinionniare. So, she is encouraging students to continue the classroom dialogue they started with their initial discussion of the statements on the opinionnaire. Obviously, this teacher believes in the value of active learning environments that encourage disverse perspectives. In addition, assignment #3 encourages students to explore how their own views--whatever they might

be--may have changed as a result of studying the stories. Again, she is encouraging diverse perspectives.

My point here with this sample activity is to show you how we can go about helping prespective teachers create active learning environments that encourage diverse perspectives. If we truly want to create new teachers that can do more than teach out of a textbook, then we must do more than simply tell them what we expect them to do. We need to model instruction that does what we are going to be asking them to do, and we need to provide opportunities for them to create instruction that will create active learning environments that encourage diverse perspectives.

How Would You Teach This Class?

After the opinionnaire activity that I give students the first day of class, I also give them the following assignment that becomes an important means that I use to help them begin to break away from their traditional views of instruction.

I give students the "How Would You Teach This Class?" assignment (See Appendix). As I go over the assignment, I encourage students to ask me any questions they have about the assignment or the class list (The class list is not included with this paper. I use a ninth grade class list with about thirty students. The list is a multicultural class and their are LD and BD students and students with Physical Disabilities in the class). Most often students ask nothing.

When they bring their compositions in, I put students in small groups and have them read their compositions aloud. I ask them to pay attention to things that they might have missed, and then to pick out one of the compositions that they will share with the class. For the most part students write fairly traditional and naive responses. For example, most of them seem to naively believe that you do not need a seating chart. They are going to allow students to pick their own seats. They tend to ignore one or more of the problem students, or one or more of the basics that a teacher needs to contend with such as the

probably need to carefully place special needs students in the room, particularly, for example, with a hearing impaired student. Most overlook the multicultural nature of the class, the large size, 31, the fact that this is a 9th grade regular class, that there are more boys than girls, etc.

When they read a few out loud to the class, they discover still more things that they missed, and I begin to compile a list of the things that a teacher needs to consider when preparing for the first day of class, when preparing to create a classroom environment. Furthermore, we discuss these ideas such as how you might want to introduce what you will be doing with writing or literature and why. Some students reach back to some effective activity they experienced as a student and we talk about why say having students interview another student and then introduce them to the class might be effective and appropriate.

When confronted with the reality of what they will do and how they will do it on the first day of school, prospective teachers begin to see that teaching involves much more than what they thought it did. Many of the things we discuss and list on the board we come back to again and again. For example, they want their students to be interested and engaged in the subject. However, they come to see that some of their initial ideas for the first day would not have achieved that. For example, a common response is to have students tell the class about their favorite book. Most of them have doubts about this strategy after we discuss who these students are (this is not an honors class). Someone points out that these kids may not like reading very much. They begin to see that you are going to have to do something more to get these students engaged in literature. In other words, this kind of activity can be an important step in helping them begin to break away from their traditional views of instruction as the teacher carrying the torch.

"WHAT IF... ?" CHARACTER QUESTIONNAIRE

One way that I have modeled the kind of classroom environment that encourages diverse prospectives and helped my prospective teachers begin to change their views of

teaching is by modeling for them effective instruction that utilizing active learning environments and then asking them to create similar instruction. One example is the "What If" character questionnaire activities. As they are learning how to write lessons and units, we come to the problem of what to do when teaching longer works and student interest begins to flag, particularly with difficult literature that students have trouble connecting with. I show students the activity on the next page of your handout--What If Brutus? (See Appendix). This activity illustrates one way I have found to help hold students' interest and help them to make inferences about character and turn their interpretations into written responses while they they are reading a longer work.

This activity utilizes a familiar format, that of multiple-choice questions, but do not be deceived, it is anything but a test. One purpose of the format is to start with something that students feel familiar with. The typical questionnaire contains ten to twenty questions that focus on a single major character. The questions are designed to take students out of the context of the story and put him or her in new situations, many of which will be familiar to students. However, students are to make their choices based on evidence from the text. As you will see in a moment, this kind of activity can be easily modified for other literary works.

Julius Caesar: "WHAT IF BRUTUS . . . ?" QUESTIONNAIRE

I'll show you how this activity works if you turn to the next page of your handout (See Appendix). This particular questionnaire is designed to be used with the character of Brutus from Shakespeare's *Julius Caesar*. I have found that it is best to do this activity once the students are about half to three-fourths of the way through a work. If you do it too soon, then they haven't seen the character enough to be able to have enough to work with. I Start by handing out the questionnaire. Then, I have students complete it on the basis of their understanding of the character. Then, I divide the class into small groups and have them try to reach a consensus on their answers. This will usually not be a simple task

BEST COPY AVAILABLE

since the multiple-choice questions are not designed in a typical fashion. No one answer is the correct answer for a given question. For most questions, several of the possible answers might be reasonably defended. They are deliberately designed in this manner to create disagreement so that students actively engage in making inferences, gathering and selecting evidence, and explaining evidence as they argue their choices. In short, it encourages diverse perspectives.

For example, question #3 usually creates considerable debate. Some students argue that Brutus would try to talk them into running a better candidate, citing his honesty about his own shortcomings and his statements about Caesar's many leadership qualities. Others argue that he would refuse to run for president for the same reason and because he would say others could lead the country much better than he could. Still others say that he is so easily manipulated by others like Mark Antony that he would end up making deals to ensure that he won the election, which unfortunately would lead to his downfall.

At the conclusion of the small group discussion, I have students reconvene as an entire class. As they discuss each question, disagreements often arise; as they debate back and forth, let them draw conclusions based on evidence from the play. One of the strengths of this activity is that the questions take students outside the experience of the play, and they are encouraged to explore, defend, and elaborate their unique ideas. In addition, for many students the characters come alive as they make connections between characters in the play and historical figures named in various questions. Obviously, with minor modifications, similar questionnaires might be constucted for other characters in the play. One interesting variation of this activity is to have students make up questions or whole questionnaires for other characters.

Connecting Literature and Writing

One successful follow-up writing activity is to have students select one or two of the questions and write a response explaining which of the answers would best fit Brutus

and why. I would encourage students to use evidence from the text to support their conclusions. In this way, students are making inferences about character, drawing conclusions from those inferences, and turning their conclusions into written analyses.

Another kind of writing activity I have used is to have students choose one of the situations described in the questions and write a scene in play (or story) form. I ask students to make sure that the character's actions are consistent with his behavior in the play and how the characters is portrayed in the play.

STUDENT GENERATED ACTIVITIES

After I model it for them, the next step is to have them create a "What If" activity of their own. Again, the idea is to model it for them, and then have them create their own. This sort of thing helps them begin to see how to design instruction that encourages diverse perspectives and can have an impact on helping them to change their own metaphors for teaching. I have students pick a standard short story, novel, or play that most high school students will likely encounter and then create a what if questionnaire for the work.

The "What If Henry Questionnaire" (See Appendix) questionnaire is for the character of Henry Fleming in Stephen Crane's *The Red Badge of Courage*. Notice how the student has followed the model with the design of the activity, even borrowing some of the same questions. However, the student has taken the idea and made it his own: For example, question #9, what would Henry do if her were involved in a minor traffic accident and also #1, what would he do if his bank made an error, are original and quite creative. By the way, this activity was designed by the preservice teacher who created metapohor #2 that I showed you at the beginning.

I'll show you two other aspects of this activity. Question 2 illustrates the ease with which questions can be modified to go with other works, since the question is very similar to question 3 on the "What If ... Brutus?" activity. More important, the activity invites diverse perspectives. Students become very involved in small group and whole class

discussions when they do these activities, and one reason for this is that this activity gives students a comfortable way to talk about the character. In a very real sense, it encourages them to express their diverse responses. In addition, this activity encourages students to make personal connections to the character. For example, the characters come alive for students as they make connections between characters in the novel and historical figures named in questions.

CONCLUSION

As this sample activity suggests, modeling and then having students create and then teach their own activities that follow the model helps prospective teachers understand what a learning environment that encourages diverse perspectives is like, and helps them see how to create instruction that encourages diversity of thought, as well as teach them how to engages students in the literature and help them learn how to interpret and write about literature. Learning these different strategies I have described seems to help preservice teachers to begin to break away from traditional views of instruction and develop new metaphors.

BIBLIOGRAPHY

Borko, Hilda. "Research on Learning to Teach: Implications for Graduate Teacher Preparation." In A. Woolfolk (Ed.), *Research Perspectives on the Graduate Preparation of Teachers* (pp. 69-87). Boston: Allyn & Bacon, 1989.

Ensign-Lederle, Cheryl. "What If Thoreau...?" From an Unpublished Conceptual Unit on The Rebel in Literature. Mother McAuley High School: Chicago, 1992.

Floden, R. E., and H. G. Klinzing. "What Can Research on Teacher Thinking Contribute to Teacher Preparation? A Second Opinion." *Educational Researcher* 19(4) (1990): 15-20.

Grimmett, P., and G. Erickson (Eds.). *Reflection in Teacher Education*. New York: Teachers College Press, 1988.

Grossman, Pamela. *The Making of a Teacher: Teacher Knowledge and Teacher Education*. New York; Teachers College Press, 1990.

_____. "Why Models Matter: An Alternative View of Professional Growth in Teaching." *Review of Educational Research* 62(2) (1992): 171-179

Hillocks, George, Jr. *Teaching Writing as Reflective Practice*. New York: Teachers College Press, 1995.

Johannessen, Larry R. "Digging into *Julius Caesar* through Character Analysis." In J. E. Davis and R. E. Salomone (Eds.), *Teaching Shakespeare Today: Practical Approaches and Productive Strategies* (pp. 207-217). Urbana: NCTE, 1993.

_____. "Examining Pedagogical Content Knowledge in Student Teachers: A Study of Six Student Teachers from Two Graduate English Education Programs." Dissertation. The University of Chicago: Chicago, 1997.

_____. "A Very Hot Day: Using an Opinionnaire to Promote Discussion in a Literature Class. *The Clearing House* 66 (September/October 1992): 47-50.

_____. "Winning Hearts and Minds with the Literature of the Vietnam War." Paper presented at the NCTE Fall Convention, San Diego, CA., Nov. 17, 1995 (ERIC Document #ED 390 064).

Johannessen, Larry R., and Elizabeth A Kahn. "Teaching English Language Arts for a Technological Age." *The Clearning House* 70 (July/August 1997): 305-310.

Johannessen, Larry R., Elizabeth A. Kahn, and Carolyn Calhoun Walter. "The Art of Introducing Literature." *The Clearing House* 57 (1984): 263-266.

_____. "Making Small Groups Work: Controversy Is The Key." *English Journal* 73 (February 1984): 63-65.

_____. *Writing about Literature*. Urbana, Ill.: ERIC/NCTE, 1984.

Johannessen, Larry R., and Nancy Scannell. "Love: Straight into the Heart of *Romeo and Juliet*." *Illinois English Bulletin* 81 (Spring 1994): 23-31.

Kahn, Elizabeth A. "Assessing Student Learning or Controlling Behavior? A Case Study of Testing in a Tenth-Grade English Course." Unpublished study. Chicago: The University of Chicago.

Leinhardt, G. "Situated Knowledge and Expertise in Teaching." In J. Calderhead (Ed.), *Teachers' Professional Learning*. London: Farmer Press, 1988.

Lortie, Dan. *Schoolteacher: A Sociological Study*. Chicago: University of Chicago, 1975.

Markum, Jeff. "*The Red Badge of Courage:* What If Henry Fleming...?" From an Unpublished Conceptual Unit on The Hero in Literature. English M.A.T. Program. The University of Chicago: Chicago, 1993.

McCann, Thomas. "A Pioneer Simulation for Writing and for the Study of Literature." *English Journal* 85 (1996): 62-67.

Monahan, Pat. "Professional or Unprofessional?" Workshop Presented for Methods and and Materials of Teaching English Class, Benedictine University: Lisle, Illinois, October 27, 1997.

Peterson, P. L., and M. A. Comeauz. "Assessing the Teacher as a Reflective Professional: New Perspectives on Teacher Evaluation". In A. Woolfolk (Ed.), *Research Perspectives on the Graduate Preparation of Teachers* (pp. 132-152). Englewood Cliffs, NJ: Prentice Hall, 1989.

Robin, Carey. "From Rags to Riches: Kate Chopin's 'A Pair of Silk Stockings.'" *NOTES Plus* 15(1) (October 1997): 11-14.

Scannell, Nancy. "What Constitutes a Good Parent-Child Relationship?" *NOTES Plus* 10(2) (March 1993): 9-11.

Schon, Donald. *Educating the Reflective Practitioner*. San Francisco: Jossey-Bass, 1987.

_____. *The Reflective Practitioner*. New York: Basic Books, 1983.

Shulman, Lee. "Knowledge and Teaching: Foundations of the New Reform." *Harvard Educational Review* 19(2) (1987): 4-14.

Smagorinsky, Peter. "Preparing Students for Enriched Reading." In G. Durst and R. Newell (Eds.), *The Role of Discussion and Writing in the Teaching and Learning of Literature* (pp. 1-36). N. Y.: Christopher-Gordon Pub., 1993.

_____. "Small Groups: A New Dimension in Learning." *English Journal* 78 (February 1989): 67-70.

Smagorinsky, Peter, Tom McCann, and Stephen Kern. *Explorations: Introductory Activities for Literature and Composition, 7-12*. Urbana, Il.: ERIC/NCTE, 1987.

White, Brian, and Michael W. Smith. "Metaphors in English Education: Putting Things in Perspective." *English Education* 26 (October 1994): 157-176.

Woolfolk, Anita E. *Educational Psychology, Seventh Edition*. Boston: Allyn & Bacon, 1998.

BEST COPY AVAILABLE

Zeichner, K., and B.R. Tabachnick. "Reflections on Reflective Teaching." In B.R. Tabachnick & K. Zeichner (Eds.), *Issues and Practices in Inquiry Oriented Teacher Education* (pp. 1-21). New York: Falmer Press

APPENDIX

ACTIVITIES AND ASSIGNMENTS

Teaching and Learning in English Opinionnaire

Directions: Read each of the following statements about teaching and learning in English/Language Arts. Circle the response which most closely indicates your beliefs about or how you feel about the statement. Be prepared to explain your answers.

1. At his or her best, the English teacher is part sage and part performer, imparting information (facts, theories, and interpretations) and subject matter knowledge to students.
   Strongly Agree Agree Disagree Strongly Disagree

2. Teachers should spend as much time teaching writing and oral language (speaking and listening) as they do teaching literature.
   Strongly Agree Agree Disagree Strongly Disagree

3. The most important goal of literature study is to provide students with an understanding of their cultural heritage.
   Strongly Agree Agree Disagree Strongly Disagree

4. Good English teachers are born and not made. You either have the natural tendencies or gifts that make a good teacher or you do not.
   Strongly Agree Agree Disagree Strongly Disagree

5. Literature should primarily be taught by themes or concepts such as "Coming of Age," "Courage," "War and Peace," and "The American Dream."
   Strongly Agree Agree Disagree Strongly Disagree

6. Personal and creative writing should be taught to all students.
   Strongly Agree Agree Disagree Strongly Disagree

7. Good teachers are reflective professionals, who are primarily instructional and curricular planners and experimenters.
   Strongly Agree Agree Disagree Strongly Disagree

8. The materials of popular culture--films, recordings, video, radio, television--have a prominent place in the English curriculum.
   Strongly Agree Agree Disagree Strongly Disagree

9. Teachers follow a set curriculum or set of agreed-on course outlines and objectives.
   Strongly Agree Agree Disagree Strongly Disagree

10. English teachers should be held accountable for the failures of their students.
    Strongly Agree Agree Disagree Strongly Disagree

11. Literature instruction should focus primarily on the student's personal reaction or response.
    Strongly Agree Agree Disagree Strongly Disagree

12. The English teacher is a midwife whose job is to assist in the birth of ideas in the minds of his or her students.
Strongly Agree Agree Disagree Strongly Disagree

13. The major responsibility of the teacher is to be a counselor to students.
Strongly Agree Agree Disagree Strongly Disagree

14. The best way to help students improve their writing is to study the rules of grammar and usage.
Strongly Agree Agree Disagree Strongly Disagree

15. Teaching thinking involves providing students with instructional support and situations that engage them in problems.
Strongly Agree Agree Disagree Strongly Disagree

16. The reason some students do not seem to learn certain things is that they are not ready. As children and adolescents grow, they go through stages. They cannot learn certain things until they attain a higher level of maturity.
Strongly Agree Agree Disagree Strongly Disagree

17. You cannot teach secondary students how to think until they have acquired the necessary factual and background knowledge.
Strongly Agree Agree Disagree Strongly Disagree

18. The best way to motivate students is to provide extrinsic awards such as grades, certificates, and prizes.
Strongly Agree Agree Disagree Strongly Disagree

19. Writing should be taught as a process involving prewriting, drafting, revising, proofreading, and publishing.
Strongly Agree Agree Disagree Strongly Disagree

20. Cooperative learning strategies and small-group activities should be frequently used by English teachers.
Strongly Agree Agree Disagree Strongly Disagree

21. The major problem with English teaching in the past is that the emphasis has been on the subject matter or content rather than on who is being taught--the child or the student.
Strongly Agree Agree Disagree Strongly Disagree

22. The best way to teach is to model for students what they are to do and how they are to do it.
Strongly Agree Agree Disagree Strongly Disagree

23. Teachers have no business trying to teach students morality and ethics; these are the responsibility of parents.
Strongly Agree Agree Disagree Strongly Disagree

24. A good English teacher should be primarily concerned with being a positive role model for students.
Strongly Agree Agree Disagree Strongly Disagree

PARENT-CHILD RELATIONSHIPS

Directions: Read each of the following statements. Next to the statement number, write *A* if you agree with the statement or *D* if you disagree with it.

Agree or Disagree

_____ 1. If you have a good relationship with your parents, you can always talk to them about your problems.

_____ 2. If one of your parents is hurting the other parent, you should ask him or her to please stop the hurtful actions.

_____ 3. You should always be completely honest in expressing your feelings to your parents.

_____ 4. Work should never take precedence over family.

_____ 5. Most parents try to talk to their teenage children, but teenagers are usually too busy with friends or other activities.

_____ 6. If someone consistently hurts you, it is best to ignore this person and pretend that he or she does not exist.

_____ 7. Sometimes work is more important than family, especially when the money earned is essential to support the family.

_____ 8. If you see a parent hurting another parent, you should try to make up for the pain by being extra good.

_____ 9. Your relationship with your parents does not affect your life very much when you are a teenager.

_____ 10. Open, honest confrontation is always the best approach to solving problems.

_____ 11. It is pointless for teenagers to try to talk with their parents about problems because most parents just don't listen.

_____ 12. You should never allow anything to come before your children on your list of life's priorities.

_____ 13. Pain is best ignored; then it will eventually go away.

_____ 14. If you are a teenager, you learn very quickly that you can't be totally honest with your parents. They just can't handle it.

Adapted from Scannell, Nancy. "What Constitutes a Good Parent-Child Relationship?" *NOTES Plus*, 11.3 (March 1993): 9-11.

BEST COPY AVAILABLE

Parent-Child Relationships Writing Assignments

1. Writing about "The Fuller Brush Man" or "The Rocket Man": Write a letter to someone in the class who disagrees with you about Miklowitz's or Bradbury's stand on one or two of the statements on the opinionnaire. Try to convince this person that he or she is wrong and that your interpretation is correct. Make sure that you use evidence from the story to support your viewpoint that the author would agree or disagree with a particular statement on the opinionnaire.

2. Writing about parent-child relationships: Read the story given to you. Then, write an essay in which you interpret what the author is saying about parent-child relationships. Make sure that you use evidence from the story to support your interpretation of what the author wants readers to understand about parent-child relationships.

3. Writing about/in response to "The Fuller Brush Man" and/or "The Rocket Man": Write a composition in which you explain how your opinion has changed and why you have changed your opinion about one or two of the statements on the opinionnaire after reading one or both of the stories. Make sure that you explain what your opinion was before reading the stories and why, what your opinion is now after reading the stories, and provide specific evidence from one or both of the stories to explain how and why your opinion has changed.

4. Writing from "The Fuller Brush Man" or "The Rocket Man": Write your own ending to one of the stories. Neither story ends with a clear resolution to the problem or conflict. What happens next that resolves the problem or conflict in the story? Make sure that your ending is consistent with what has happened previously in the story and with how the characters are portrayed in the story.

5. Writing in response to "The Fuller Brush Man" and "The Rocket Man": Think back to your childhood and write a description of a strong memory that you have of one or both of your parents that you will cherish forever. Doug has strong memories of his mother before she became ill. Then, explain how things have changed or remained the same in your relationship with your parents since this experience. Why has the relationship changed or remained the same?

6. Writing in response to "The Fuller Brush Man" and "The Rocket Man": Describe a time when you experienced pain as a result of something that happened to a parent. In "The Fuller Brush Man," Donald uses work to avoid having to face his sick mother. In the situation you are discribing, how did you confront or avoid the pain and how would you evaluate your handling of the situation? If you handled it well, what did you do? If you didn't handle it well, how might you have handled it differently?

7. Writing in response to "The Fuller Brush Man" and "The Rocket Man": Describe a time when you think a parent asked too much of you. In "The Rocket Man," Doug's mother asks a great deal of him, and his response is certainly understandable. In the situation you are describing, how did you carry out the request or how did you refuse it, and how did this affect your relationship with this parent?

English Methods

How Would You Teach This Class?

Directions: Study the actual high school class list handed out and then do either assignment A or B. Spend some time thinking about how you will answer the questions in the assignment. Then, write out your answer. Your paper is due at the start of the next class meeting.

ASSIGNMENT A:

What will you do the first day of school with regard to introducing the subject of English,the course, and the teaching methods you will use in the course? What will you do the first day of class or what will you have them do for 50 minutes on the first day of school in terms of the subject, the course, and your teaching methods? Why? What will you need to be careful about, if anything? Why? What problems might you have with this class or individuals in the class in terms of course content and teaching methods? Why? How will you overcome these problems? You may want to write this in the form of a description of what you hope will happen during your first meeting with this class.

ASSIGNMENT B:

What will you do the first day of school with regard to introducing yourself, having your students introduce themselves, and establishing a climate for learning on the first day of school? How will you introduce yourself? Why? How will you have your students introduce themselves? Why? What will you do the first day of class or what will you have them do for 50 minutes on the first day of school in terms of introductions and establishing an appropriate classroom climate? Why? What will you need to be careful about, if anything? Why? What problems might you have with this class or individuals in the class in terms of introductions and classroom climate? Why? How will you overcome these problems? You may want to write this in the form of a description of what you hope will happen during your first meeting with this class.

JULIUS CAESAR: WHAT IF BRUTUS . . . ?

Directions: Read each of the following statements and circle the letter that best completes the statement in terms of what you think would fit the character of Brutus. Be prepared to defend your answers with reasoning based on evidence from the play.

1. If Brutus had been a general in Adolf Hitler's Secret Service, he would have
   A. waited until the right opportunity and then shot Hitler.
   B. hired someone to assassinate Hitler.
   C. worked to overthrow Hitler.
   D. praised Hitler.

2. If Brutus were at a baseball game, he would
   A. be a pitcher.
   B. be an umpire.
   C. be a fan who sits quietly and enjoys the game.
   D. be a fan who harasses players, coaches, and umpires.

3. If people started a campaign today to elect Brutus president, he would
   A. pretend that he didn't want to run.
   B. try to talk them into running a better candidate.
   C. make deals with other political leaders to make sure that he won the election.
   D. refuse to run.

4. Today if Brutus were at a large family picnic, he would most likely
   A. go off by himself, sit under a tree, and read a book.
   B. organize and participate in contests and games.
   C. stand around and sulk until someone asked him to participate in the activities.
   D. have long talks with anyone who might give the family a bad name.

5. Brutus would most admire
   A. George Washington.
   B. General H. Norman Schwarzkopf.
   C. Jack the Ripper.
   D. The Beatles.

6. In school Brutus's favorite course would be
   A. philosophy.
   B. English.
   C. political science.
   D. speech/debate.

7. If Brutus were alive today, he would most likely live
   A. in a mansion.
   B. in a monastery.
   C. in an apartment.
   D. on a farm.

8. Brutus would probably most enjoy a social gathering of
   A. close friends.
   B. family.
   C. Hollywood film stars.
   D. college professor.

9. Today, Brutus's favorite hobby would most likely be
   A. listening to music.
   B. playing video games.
   C. driving race cars.
   D. reading.

10. If Brutus took a vacation today, he would most likely travel to
   A. Washington, D. C.
   B. the Amazon jungles.
   C. Disney World.
   D. Miami Beach.

BEST COPY AVAILABLE

11. If Brutus were alive today, his job or profession would probably be
   A. computer programmer.
   B. used car salesman.
   C. sports announcer.
   D. lawyer or judge.

12. Brutus's favorite type of television program would be
   A. detective show.
   B. soap opera.
   C. detective show.
   D. situation comedy.

Adapted from "Digging into *Julius Caesar* through Character Analysis." In *Teaching Shakespeare Today: Practical Approaches and Productive Strategies*, eds. James E. Davis and Ronald E. Salomone. Urbana: NCTE, 1993. 207-217.

The Red Badge of Courage: What If Henry Fleming ...?

Directions: Read each of the following statements and circle the letter that best completes the statement in terms of what you think would fit the character of Henry. Be prepared to defend your answers with reasoning based on evidence from the novel. Also, if you think of an answer that fits better than the ones given, please make a note of it.

1. If Henry's bank made an error and gave him an extra two thousand dollars, he probably would,
   - A. say nothing and keep the money.
   - B. ask everyone he knew whether he should keep it.
   - C. give the money back immediately.
   - D. close out his account and move away.

2. If people started a campaign today to elect Henry president, he would,
   - A. pretend that he didn't want to run.
   - B. try to talk them into running a better candidate.
   - C. refuse to run.
   - D. think of himself as a good choice.

3. In school, Henry's favorite course would be,
   - A. philosophy.
   - B. English.
   - C. political science.
   - D. speech/debate.

4. If Henry was getting mugged, he would probably,
   - A. start crying.
   - B. try to talk the mugger out of it.
   - C. try to overpower the thief.
   - D. calmly hand over his wallet.

5. Today, Henry's favorite hobby would most likely be,
   - A. reading.
   - B. playing video games.
   - C. hiking alone.
   - D. photography.

6. If Henry were alive today, his job or profession would most likey be,
   - A. used car salesman.
   - B. high school teacher.
   - C. lawyer or judge.
   - D. therapist.

7. Henry's favorite TV show would be,
   - A. X-Files.
   - B. Friends.
   - C. NYPD Blue.
   - D. All My Children.

8. Henry would most admire,
   - A. Abraham Lincoln.
   - B. General H. Norman Schwarzkopf.
   - C. Michael Jackson.
   - D. Benedict Arnold.

9. If Henry was in a minor car accident, he would probably get out of his car and say,
   - A. "This was your fault."
   - B. "This was my fault."
   - C. "This was no one's fault."
   - D. "Let's forget about this."

Adapted from Markum, Jeff. "The Hero in Literature," Unpublished Unit. M.A.T. English Program, The University of Chicago, 1993.

BEST COPY AVAILABLE